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AN ACCOUNT OF THE FOULIS PRESS,
GLASGOW,

With a Short Account of Glasgow's Earliest Printers.

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GLASGOW was later by about one hundred and thirty years than some of the Scotch towns in establishing a printing press. Three hundred years ago, though Glasgow contained a University with men of great literary activity, including amongst others Zachary Boyd, there does not appear to have been sufficient printing work to induce anyone to establish a printing press. St. Andrews and Aberdeen were both notable for the books they produced, before Glasgow even attempted any printing.

The first book recorded to have been printed in Glasgow, was the conclusions of the General Assembly which met there in 1638 to discuss "Religious Questions." For the purpose of printing this work, an Edinburgh printer named George Anderson took a printing press. He appears to have continued printing in Glasgow till his death about ten years later.

The title of the first work printed in Glasgow is:—The | Protestation | Of The Generall | Assemblie Of The | Church Of Scotland, And Of | The Noblemen, Barons, | Gentlemen, Borrowes, Mi- | nisters and Commons ; | Subscribers of the Covenant, lately | renewed, made in the high Kirk, and at the | Mercate Crosse Of Glasgow, the 28, and 29, | of November 1638. | Printed at Glasgow by George Anderson, | in the Yeare of Grace, 1638. |

It has a peculiar woodcut vignette on the title-page, contains signatures, and is a small 4to pamphlet.

It was a common practice about this time for the printer of a book to give the name and town of the bookseller for whom any book was printed, instead of the printer's own name. Hence we have a book which bears the name of Glasgow, printed as early as 1634, but this book was not printed in Glasgow, but for a bookseller residing and carrying on business there. It is a small 8vo pamphlet by the Rev. David Dickson, who was afterwards Professor of Divinity in the

Universities of Glasgow and Edinburgh. It was published anonymously, and was probably printed at Edinburgh by John Wreittoun. The title-page is as follows:—True | Christian | Love; | To bee sung with any of the | Common Tunes of the | Psalmes Col. 3, 16. | Let the word of Christ dwell in you rich- | ly in all wisdome; teaching and admonish- | ing one another, in Psalmes and Hymnes | and spirituall songs, singing with a grace | in your hearts to the Lord. | Printed by I. W. for John Wilson | and to be sould at his shop | in Glasgow, 1634. |

This work was included in the same author's "Truth's Victory over Error," and was thus re-issued in Glasgow by John Bryce in 1772.

After the decease of George Anderson about 1648, Glasgow seems to have been again without a printing press, till about 1658 when his son Andrew resumed the art. Robert Sanders succeeded Andrew in 1661 and continued printing for about thirty years.

A list of Glasgow printers up to the time of the Foulis Brothers, quoted from "Mason's Public and Private Libraries in Glasgow," 1885, p. 148, follows:—

Anderson, George, earliest work in Mitchell Library, Glasgow,	1638
Anderson, Andrew	1658
Sanders, Robert	1664
Hepburn, Andrew	1689
Sanders, Robert, 2nd	1697
M'Lean, Archibald	1706
Brown, Hugh	1713
Govan, Donald	1715
Duncan, J. and W.	1720
Crawford, Thomas	1721
Duncan, William	1726
Glasgow College (no name)	1730
Carmichael, Alex.	1731
Stalker, Andrew	1732
Carmichael and Millar	1736
Millar, Alex.	1738
Robertson, John	1739
Robertson and M'Lean	1739
Urie, R., and Co.	1741
Paton, George	1741
Foulis, R. and A.	1742

James Duncan, of James and William Duncan is said to be the first Glasgow type-founder, and as a type-founder he was only preceded by Mr. Peter Rae, a presbyterian minister who resided at Kirkbride, near Dumfries, in the South of Scotland. Mr. Rae made himself a press and commenced founding type about 1713.

James Duncan is also remembered as the publisher of the first edition of the first history of Glasgow. His type was very rough and badly proportioned, and his work generally unattractive.

Practically all the printing done in Glasgow for the first hundred years was—like the majority for the same period elsewhere in the British Isles—either very poor, or done with imported types. British type-founding was greatly improved about the year 1716 and following years by William Caslon.

William Caslon was born in 1692 at Cradley, Worcestershire, near Hales Owen, Shropshire. He is supposed to have been a gunsmith and to have manufactured blocking tools for binders.

John Watts, the printer, recognised his skill, became his patron, and employed him to cut type punches.

The regularity and beauty of his type caused his work to be recognised as the very best, and during the remainder of the 18th century the best and most important English books were printed with his type. The impetus given to fine printing by his work rapidly spread, and laid the foundation of the perfection of British books. Possibly the first Glasgow printer to feel the influence of this gradual improvement was Robert Urie, who commenced printing during the year 1740 in a small office in Gallowgate. One of the best specimens from Urie's press is the 1742 Terence, which was printed for Robert Foulis, but was also sold in Edinburgh by Hamilton & Balfour. It is interesting to compare this with the later edition of the same work printed at Edinburgh in 1758 by Hamilton, Balfour & Neill.

The brothers Foulis were the sons of Andrew Faulls, maltman, of Glasgow, and of Marion Patterson; they had two other brothers, James, a clergyman, and John, a barber. They were all indebted to their mother for their early education. Robert was born in Glasgow on the 20th of April, 1707, and Andrew at the same place on the 23rd of November, 1712. Robert, like the famous 18th century mechanic, Sir Richard Arkwright, was intended for a barber, and whilst practising on his own account attended the lectures of Dr. Frances Hutcheson at the University. Dr. Hutcheson was attracted by his literary and artistic taste and ability, and recommended him to commence business as a printer and bookseller.

Andrew was intended for the Church and received a much more regular education than Robert. He taught Greek, Latin, French, and Philosophy for some time at the University.

In 1738 the two brothers visited Oxford and spent a few months in travelling in England and on the Continent. In 1739 they visited France, collecting good editions of the classics and rare books, some of which they sold in London. Whilst in France they benefited by the public libraries, into which the Chevalier Ramsey introduced them. In 1741 Robert commenced bookselling in Glasgow. He had benefited very extensively by his travels, and had made some profit on the sale of books (purchased abroad) in London. For some time he had his books printed for him by Robert Urie, and it is quite probable that when he commenced printing himself, he borrowed types from Urie, who continued printing till his death in 1771, and was contemporary with Foulis.

Foulis was intimate with Dr. Alexander Wilson, who was born in 1714, and who in 1742 commenced typefounding with Bain at St. Andrews. This foundry they removed to Camlachie in 1744. Foulis devoted much time to the study of types, and made a very careful selection of a fount. Dr. Wilson advised him and assisted in the final selection, and the types were cut at the foundry of Wilson & Bain.

During his first year of printing, Foulis produced two editions of "The Temper, Character, and Duty of a Minister of the Gospel," by Dr. W. Leechman; a Cicero, a Phaedrus, and two other works. He was appointed printer to the University of Glasgow on the 31st of March, 1743, and during that year issued the first Greek book printed in Glasgow, "Demetrius Phalerius de Elocutione," Greek and Latin, small 8vo. His brother-in-law, James Moor, Professor of Greek, in collaboration with George Ross, Professor of Humanity, acted as press-correctors.

He also re-visited France during this year, exhibiting specimens of his typography and collecting books and manuscripts, both for sale and for editorial purposes. In 1744, the next year, the well-known "immaculate" edition of Horace (small octavo and small quarto) was issued, the proof-sheets of which were hung up in the University, and a reward offered for any inaccuracy discovered. It passed as perfect for a considerable time, and only six errors have ever been detected (p. 131, line 119, *quod pro quod*; p. 128, line 29, *netus pro natus*; p. 129, line 38, *Tnne pro Tune*; p. 35, line 1, Lib. I. *pro Lib. II.*; p. 178, line 41, *Non est est pro Non est*; p. 191, line 1, EPITOLARUM *pro* EPISTOLARUM). There are three different papers of this edition—common, fine, and large.

Although it is difficult to dissociate the life of the two brothers from the time of their travels in 1738, it is probable that the intimacy increased when the partnership was made more secure about the time the "immaculate" Horace was published. They also issued about this time "A Catalogue of Books, lately imported from France, containing the scarcest and most elegant editions of the Greek and Roman Classics." In 1749 the famous 20-volume small octavo edition of Cicero after Olivet's text, which Renouard, in his "Catalogue de la Bibliothèque d'un Amateur" (1819. II. 75), says is superior in type to the Elzevirs, appeared.

The work of the Foulis brothers is undoubtedly the finest produced in Scotland, or even in the British Isles. Their beauty does not consist in any lavish designs, for they are conspicuous in their absence of extraneous ornamentation. It is the evenness of the type, the good proportion and symmetry of arrangement, the good quality and adaptable sizes of the paper and the general typographical exactitude which commends them.

Nichols, in his "Literary Anecdotes of the Eighteenth Century" (1812, vol. 3, p. 691), says: "Scotland, by these two learned brothers, produced some of the most beautiful and correct printing which at present adorns the republic of letters. Even Bodoni of Parma, or Barbou of Paris, have not gone beyond some of the productions from the press of Robert and Andrew Foulis. . . . Their large classics, as well as their smaller sizes, either in Greek and Latin or in Pure Greek, are as remarkable for their beauty and exactness, as any in the Aldine Series."

In 1751 Robert Foulis, together with another brother, again visited the Continent, leaving Andrew in charge of the printing-office. From

papers extant it is evident that very large purchases of books, not only current literature, but also early printed books, including block books and other bibliographical rarities, were made. He sent his brother home, together with a painter, an engraver, and a copperplate printer, and returned himself in 1753 after an absence of nearly two years.

In 1752 a literary society was formed in connection with the Glasgow College, and he was admitted to the membership on his return. He read fifteen papers, chiefly on philosophical subjects, to this society. Andrew was elected a member in 1756, and from 1764 to 1770 he read eleven papers to the society.

In 1755 the Select Society of Edinburgh offered a silver medal for the best printed and most accurate and correct book of not less than ten sheets. The brothers Foulis won this on four occasions. First for their small folio Callimachus (1755), which Professor Ferguson considers one of the best books they ever produced. (See Paper read before the Library Association at the Glasgow meeting, Sept. 5th, 1888, published in the *Library* for March, 1889.)

Their second book to gain the medal was their third edition of Horace (1756). The "Iliad" of 1756 and the "Odyssey" of 1758 were each awarded a medal. These two constitute the noted Greek "Homer," speaking of which Mr. Tedder says, in the biographical notice of Robert Foulis in the "Dictionary of National Biography," "for accuracy and splendour it is the finest monument of the Foulis Press."

Gibbon, in his "Miscellaneous Works," 1814 V., p. 583, says of this work, "As the eye is the organ of fancy, I read Homer with more pleasure in the Glasgow folio; through that fine medium the poet's sense appears more beautiful and transparent." Harwood, in his "View of the Editions of the Classics," expresses the opinion that Thucydides, printed in 1759, is "by far the most correct of all the Greek classics published in Glasgow."

Towards the end of 1767 Foulis obtained permission from Gray, by means of Dr. Beattie, to publish an edition of his poems, which were in course of publication in London by James Dodsley. Gray, writing to Dr. Beattie, says: "I rejoice to be in the hands of Mr. Foulis, who has the laudable ambition of surpassing his predecessors, the Etiennees and the Elzevirs, as well in literature as in the proper art of his profession." Gray's poems were issued the next year, 1768, in quarto, and a Milton in folio two years later—1770.

During its existence this printing-house produced over 554 works. This number is known to be well within the margin. A list is published in Duncan's "Notices and Documents illustrative of the Literary History of Glasgow." Of the high standard of excellence of their work there can be no doubt, and considering that the art was first introduced into Glasgow at a time when the artistic standard of printing was at its lowest ebb, this is especially creditable.

Professor Ferguson says: "Since then, printing in Glasgow has progressed, but nothing has ever been done to rival the results attained by the Foulis press. The works produced by it are quite entitled to take

rank with the Aldines, Elzevirs, Bodonis, and Baskervilles, which are all justly renowned for the varied excellences they possess, but no provincial, and certainly no metropolitan, press in this country has ever surpassed that of the two brothers."

Robert Foulis has another claim upon our attention in addition to his excellence in the art of printing. His love of the fine arts caused him to conceive the idea of establishing a fine art academy. It is probable that this idea was formed on his first visit to the Continent, where he took a keen interest in the methods in use for teaching the liberal arts. On his return in 1753 he instituted an academy for painting, engraving, modelling, and drawing. The University granted him the use of several rooms for students, and of the large room (which afterwards became the Faculty Hall) for an exhibition. The drawings of the academy still exist, and of the exhibition of paintings, which was held in the inner quadrangle of the Old College in High Street. He received practical aid from at least three Glasgow merchants who joined partnership in the undertaking, but his friends and patrons, Charles Townshend, the Earl of Northumberland, and others, discouraged the idea.

It is regrettable that the advice of these latter was disregarded, for in his printing he was without a rival, and though the subsequent founding of academies proves that he was right in principle, neither the time nor the place was suitable. It is a somewhat melancholy reflection that this taste for the fine arts and desire for the uplifting of his fellows should have caused his ruin.

He went to enormous expense, in sending pupils to Italy to study the masters there, and in buying specimens of Continental art for use in the academy. The academy unfortunately never proved successful, though it advanced remarkably, and on the death of Archibald Ingram, one of the partners, on July 23rd, 1770, it was dissolved. The work of the printing-office had been less active since the academy innovation, and though they had accrued respectable fortunes from the reproduction of the literary genius of Greece and Rome, they were now somewhat short of capital.

On the death of his brother Andrew, on the 18th of September, 1775, Foulis ceased printing. From the grief of this bereavement he never really recovered. He despatched his pictures and models to London to be sold at Christie's, and compiled and issued a catalogue of them with descriptive and critical annotations. The auctioneers advised him not to sell at that time, but the sale was proceeded with, and the results were most distressing. It is said that the loss was so great that after paying all expenses only fifteen shillings remained. This so mortified Foulis that he returned to Scotland. He died in Edinburgh on the 2nd of June, 1776, whilst on his way back to Glasgow from the fateful sale in London. His books were sold by auction in Glasgow on October 1st, 1777, and the affairs of the firm were wound up by Robert Chapman, printer, and James Duncan, bookseller. The majority of the stock was bought by James Spottiswood, of Edinburgh, and the printing-house was advertised for sale in October, 1782. The deficiencies of the firm were estimated at above £6,500.

The improved printing of the Foulis brothers did not die with them, for Andrew Foulis the second—son of Robert Foulis—carried on printing in the same style till about 1806. Among his best known works are Cicero de Officiis (12mo.) 1784, and a 12mo. Virgil of the same year. An earlier Virgil—a 2-volume folio of 1778—and an Æschylus folio (1795) are also worthy of notice. Alexander Tilloch is said to have entered into partnership with the younger Foulis in 1782, with a view to improving his ideas for stereotyping. It is lamentable knowledge that this member of the Foulis family died in abject poverty in 1829.



THE INITIATION OF THE BORROWER IN AN OPEN ACCESS LIBRARY.

By SIDNEY KIRBY, *Wood Green.*

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IT is a deplorable fact that so few assistants appear to recognise that a few moments spared with each new member of the library in describing the manner of choosing books, will, perhaps, save many grumblings and enhance the usefulness of the library.

A new borrower will in nearly every case be seen to wander aimlessly among the bookshelves, evidently with the hope that he may hit upon something which he may require. He is in the majority of cases too shy to ask an assistant to help him, deeming his request to be too trivial, and consequently he either has the good fortune to find what he wants, or he goes away disgusted, or takes a work which he does not want.

Obviously it should be the duty of every assistant to describe tactfully all the necessary procedure in use in his library for obtaining any particular work.

Seeing that it is a matter of common knowledge how exceedingly backward most people are in asking for information, it should be one of the duties of a senior assistant to instruct the juniors in the method of dealing with a new borrower; and in the following notes it is proposed to deal with the various ways in which new members may be initiated into the proper use of the library, in conjunction with the bibliographical aids.

Many mistaken notions with regard to the *clientèle* of Public Library borrowers are prevalent among persons unacquainted with them. Some have the erroneous idea that only a householder is

